

Charles ARTUS (1897-1978)



COQ (1926)

Bronze, H. : 28,2 cm, L. : 19,7 cm, D : 13 cm

Artist example signed «Ch.Artus», cast by «C.Valsuani, cire perdue»(seal), on a Belgian black marble original base.

Circa 1927-1928

Only two examples known with this marble base, like the one for the second Animalier Exhibition at the Galerie Brandt in 1928, reproduced in «Mobilier & Décoration», november 1928.
Model Exhibition : Salon d'Automne, 1926 (plaster, n°109) ; Salon d'Automne, 1927 (bronze, lost wax, n°60)

A student of Edouard Navellier (1865-1944), Artus presented his first animal study, *Étude d'un borzoi* (study of a borzoi), at the Salon d'Automne in 1920, and at the Salon of Artistes Français in 1921, he presented a *Oie endormie* (Sleeping goose). Soon after, he left the studio of Navellier, who was too realist for his tastes, and whose influence is hardly apparent in Artus's work. He joined then the studio of François Pompon (1855-1933), whose smooth style which favored volume over realism, better-suited the Artus's temperament. Artus would stay loyal to this style all his life. In 1931, he was one of the twelve animal-sculptors who grouped around Pompon, with whom he exhibited work at the Salon des Animaliers organized by Ruhlmann. Like many animal-sculptors of his era, Artus would become very popular during the interwar period, when Art Deco surged in popularity. In 1920, Artus built himself an atelier at the back of the villa Bligny in Étretat, which was a family house that he retired to after World War II and exhibited his works.

He was a specialist of bird sculptures, whose form lends itself particularly well to stylization, and he participated in many salons, like the Salon des Animaliers, the Salon of Independents, the Salon d'Automne from 1920 to 1935, and the Salon des Artistes Français from 1921 to 1927, where he won an honorable mention in 1922 and a bronze medal in 1926.

